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ebensowohl von *Analogiegesetzen* wie von *Lautgesetzen* sprechen kann.

Es handelt sich in unserm Falle um ein Gesetz, das ich als das westgermanische (oder genauer nordisch-westgermanische) Gesetz der Ablautsharmonie bezeichnen möchte. Es besagt, kurz gefasst, das die Brechung im Partic. passivi von der Brechung im Präsens abhängt. Hat das Präsens Vokalbrechung, so finden wir sie auch im Partic. passivi; unterbleibt sie im Präsens, so fehlt sie ebenfalls im Participium.

Bei dieser allgemeineren Fassung ergeben sich freilich einige Ausnahmen und zwar bei eigenartigen Präsensbildungen wie z. B. *sitzan*, nhd. *sitzen*. Diese Ausnahmen lassen sich jedoch beseitigen, wenn wir den Plural des Präteritums heranziehen und der Regel die folgende Fassung geben. "Wo im Urgermanischen der Plural des Präteritums und das Participium passivi ein- und denselben brechungsfähigen Vokal hatten, ist im Westgermanischen und Nordischen die Brechung im Participium passivi nur dann eingetreten, wenn sie auch im Präsens vorhanden war. Hatte das Präsens keine Brechung, so bewahrte das Participium im Anschluss an den Plural präteriti den ungebrochenen Vokal."

Bei dieser Formulierung kommen für uns nur die drei ersten Ablautsreihen der gotischen Grammatik in Betracht, und zwar zerfallen diese im Westgermanischen in 2 Gruppen, die wir als *eintönige* und *bunte* Ablautsreihen unterscheiden können.

Zu der ersteren gehören

1.) die uns zunächst interessierende erste Ablautsreihe, z. B.

ahd. Inf. *bizzan*, Prs. *bizzu*, Prt. sg. *beiz*, Prt. pl. *bizzum*, Part. *gibizzan*.

2.) die Verba mit Nasal + Kons. der dritten Ablautsreihe, z. B.

ahd. *bintan bintu bant buntum gibuntan*. Als bunte Ablautsreihen haben zu gelten

1.) die zweite Ablautsreihe, z. B.

ahd. Inf. *ziohan*, Prs. sg. *ziuhu*, Prs. pl. *zioham*, Prt. sg. *zöch*, Prt. pl. *zugum*, Ptc. *gizogan*.

2.) die Verba mit Liq. + Kons. der dritten Ablautsreihe, z. B.

ahd. *werdan wirdu werdam ward wurtum gi-wortan*.

Ich denke, es ist klar, dass die scheinbare, oder

wirkliche Erhaltung des *i* im Partic. pass. der 1. Ablautsreihe nichts mit dem alten Unterschiede zwischen *i* und *e* zu tun hat, sondern sich bei der Annahme erklärt, dass im Urgermanischen altes *i* und *e* zusammengefallen waren, und dass das Gotische wesentlich auf dem Standpunkte des Urgermanischen stehen geblieben ist. Wir brauchen uns also nicht weiter darum zu bemühen, den gotischen Vokalismus durch komplizierte Theorien dem westgermanischen unterzuordnen, sondern können, im Einklang mit dem gegenseitigen Alter der Überlieferung, den westgermanischen Vokalismus wieder im wesentlichen aus dem gotischen herleiten.

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#### A SIMILE OF GUIDO GUINICELLI'S.

Guido Guinicelli, or Guinizelli, 'the most illustrious of the Italian poets prior to Dante,' though frequently quoted and referred to by his illustrious successor, and called by him 'il Saggio' and 'maximus Guido,' is perhaps best remembered by his canzone, 'Al cor gentil ripara sempre Amore,' translated by Rossetti in *Dante and his Circle* (p. 291).

It is well known that Guinicelli belonged to a noble family of Bologna, that the University of Bologna was a principal seat of the learning of that time, and that this learning had a marked influence upon the *dolce stil nuovo* (*Purg.* 24. 57) which Dante represented, and of which Guinicelli was the originator<sup>1</sup> (Gaspary, *Early Ital. Lit.*, pp. 99 ff.). The increasing attention now being paid to the *dolce stil nuovo*, of which Vossler's *Die Philosophischen Grundlagen zum 'Süssen Neuen Stil'* may be taken as an indication, renders the question of Guinicelli's possible sources one of present interest.

The first four lines of the fourth stanza of the

<sup>1</sup> Dante thus refers to him in *Purg.* 26. 97-9 (Longfellow's translation):

The father  
Of me and of my betters, who had ever  
Practised the sweet and gracious rimes of love.

canzone mentioned above run as follows (Ancona and Bacci, *Manuale della Letteratura Italiana* 1. 83) :

Fere lo Sole il fango tutto 'l giorno  
Vile riman, nè il Sole perde calore.  
Dice uom altier : Gentil per schiatta torno ;  
Lui sembra 'l fango, e 'l Sol gentil valore ;

which Rossetti translates :

The sun strikes full upon the mud all day ;  
It remains vile, nor the sun's worth is less.  
'By race I am gentle,' the proud man doth say ;  
He is the mud, the sun is gentleness.

On this Gaspari says (*op. cit.*, p. 101, note) : 'A fourteenth century collection of maxims, the *Fiore di Virtu*, chap. 37, quotes the sentence : "Il sole sta in su lo fango, e non se gliene appicca, e della gentilezza che presta non se n'ha se non lo nome," as a saying of Aristotle, without doubt wrongly.'

This quotation does not help us much, since Guinicelli must have died before 1300, and the figure may easily have been derived from Guinicelli's own canzone. It is more to the point that the simile is to be found in Chrysostom (ca. 345-407), *Homily on the Nativity* 6 (*Patr. Gr.* 2. 359). It runs : 'If therefore the sun, a corruptible body, yet sends out its rays everywhere, giving of itself to mud and dirt, and other things of this nature, without suffering contamination of its purity; and if, again withdrawing his pure beams, he infuses his peculiar virtue into the bodies which receive him, without being in the least defiled by the filthiest and most unsavory of them; how much more should the Sun of righteousness, the Sovran of the unbodied powers, when he took upon Himself unspotted flesh, not only receive no soilure from it, but even render it purer and more holy.'

However, notwithstanding the fact that Chrysostom's works enjoyed a certain currency in the West in the Middle Ages (Alcuin, *De Sanct. Eubor. Eccl.* 1645, mentions him among the authors found in the Library at York), it is likely that the idea reached Guinicelli through, if not directly from, one of two Latin writers, Rufinus of Aquileia (ca. 350-410), or Augustine (354-430).

The energies of Rufinus were devoted, in large part, to translation. Thus he rendered into Latin the *Ecclesiastical History* of Eusebius, which was well known in the Middle Ages, as was his more

original work, the *Vitæ Patrum*. Rufinus composed a treatise on the Apostles' Creed, and in this we find Chrysostom's thought, whether adapted from him or another (*Comm. in Symb. Apost.* : Migne, *Patr. Lat.* 21. 351) : 'Intuere nunc, si solis radius in cœni alicujus voraginem demittatur, numquidnam aliquid inde pollutionis acquirit? aut obscenorum illustratio solis dicitur in injuriam?'

Augustine applied the simile to the spiritual value of a sacrament (*In Joh. Evang.* tr. 5, sect. 15; *Patr. Lat.* 35. 1422) : 'Spiritualis enim virtus sacramenti ita est ut lux : et ab illuminandis pura excipitur, et si per in mundos transeat, non inquinatur.'

The ultimate source of the idea, so far as I have been able to discover, is to be found in a saying of Diogenes the Cynic (412?-323 B. C.), as reported by Diogenes Laertius (ca. 200 A. D.). The sentence is (6. 63; Bohn tr., p. 241) : 'When a man reproached him for going into unclean places, he said : "The sun, too, shines into cesspools, and is not polluted."'

Bartlett, *Familiar Quotations*, 9th ed., p. 169, shows that the following English authors have employed the sentiment : Bacon, *Adv. Learn.*, Bk. 2 [1. 4]; Lyly, *Euphues, The Anatomy of Wit* (Arber, p. 43); Taylor, *Holy Living*, chap. 1, p. 3; Milton, *Doctrine and Discipline of Divorce*. To these we may add Bacon, *Nov. Org.* 1. 120 : 'Neque propterea polluitur naturalis historia; sol enim æque palatia et cloacas ingreditur, neque tamen polluitur'; and Chaucer, *Parson's Tale* (*C. T.* 1. 911) : 'Holy writ may nat been defouled, namore than the sonne that shyneth on the mixen.'

## 2 Henry IV 4. 5. 233-241.

The close of the act is as follows :

*King.* Doth any name particular belong  
Unto the lodging where I first did swoon ?  
*War.* 'Tis called Jerusalem, my noble lord.  
*King.* Laud be to God ! even there my life must end.  
It hath been prophesied to me many years  
I should not die but in Jerusalem,  
Which vainly I supposed the Holy Land.  
But bear me to that chamber—there I'll lie ;  
In that Jerusalem shall Harry die.

As Stevens points out, this is from Holinshed, and a similar story of Pope Sylvester is in the

*Oryginale Chronicle* of Andrew of Wyntoun (1350?-1420?). Boswell remarks that the story of the Pope is utilized by Lodge in *The Divil Conjured* (1596). According to Boswell, too, William Vincent (1739-1815), Dean of Westminster, communicated to Malone under date of February 19, 1806 a passage from Anna Comnena's (b. 1083) *Alexias* (6. 6), where, recounting the death of Robert Guiscard, she relates how, reaching the island of Cephalonia, he resigned himself to death on learning that there was in this island a city called Jerusalem. Vincent, who was a good authority (see *Dict. Nat. Biog.*), says in his letter: 'How a Jerusalem came to have been built in Cephallenia I shall not attempt to explain; but the Holy Sepulchre was visited, from devotion or pilgrimage, several centuries before 1085, and temples might consequently have been built in Cephallenia, as well as in other Christian countries. A city of Jerusalem seems highly dubious.'

The foregoing is from the Variorum Shakespeare of 1821, vol. 17, pp. 196-8, which however, does not translate the Greek. I render as follows, using the text of Schopen's edition of 1839: 'Remaining at Athera, a promontory of Cephalonia, he was seized with a violent fever. Unable to endure the burning of the fever, he craved cold water. When his attendants were scattered in all directions to search for it, one of the natives exclaimed: "See this island of Ithaca. In it was built of old a city called Jerusalem, though now it is overthrown by time. Here was a spring of water, always good to drink and cold." Robert, hearing this, was seized with mortal terror, for, putting together Athera and the city of Jerusalem, he realized that his death was at hand. For it had been prophesied by certain ones—as flatterers are wont to speak to princes—that he should subdue everything as far as Athera, and that thence proceeding to Jerusalem, he should meet his end. Whether the fever wasted him away, or whether a pleurisy, I have not been able to ascertain, but certain it is that on the sixth day he died.'

The story in course of time reached Giovanni Villani (ca. 1275-1348), and is thus related, as I now find, in his *Croniche Fiorentine*, 4. 19 (tr. Gelfe, pp. 88, 89): 'Thus Robert Guiscard, after having done many and noble things in Apulia, purposed and desired, by way of devotion, to go

to Jerusalem on pilgrimage; and it was told him in a vision that he would die in Jerusalem. Therefore, having commended his kingdom to Roger, his son, he embarked by sea for the voyage to Jerusalem, and arriving in Greece, at the port which was afterwards called after him, Port Guiscard, he began to sicken of his malady; and trusting in the revelation which had been made to him, he in no wise feared to die. There was over against the said port an island, to the which, that he might repose and recover his strength, he caused himself to be carried, and after being carried there he grew no better, but rather grievously worse. Then he asked what this island was called, and the mariners answered that of old it was called Jerusalem. Which they having heard, straightway, certified of his death, devoutly he fulfilled all those things which appertain to the salvation of the soul, and died in the grace of God.'

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#### A FIFTEENTH-CENTURY SATIRICAL DIALOGUE,

SEEMINGLY AKIN TO THE SPECIES KNOWN

AS *fatras* OR *fatrasie*,

AND

DEALING WITH FOOLS CALLED *Coquars*.

In the summer of 1904, while seeking in the British Museum material bearing on the farce of *Pathelin*, the present writer happened upon a ms.<sup>1</sup> which can hardly fail to interest various Romance scholars, but particularly those who have acquainted themselves with the history of dramatic literature in France.

This ms., catalogued under "Additional Manu-

<sup>1</sup>The ms. is of paper and measures approximately ten inches in height by eight in breadth. It is in excellent condition. Black ink was employed except for the *Explicit* of Pierre de Nesson's *Testament*. There are no decorations or miniatures.

Perhaps this ms. is known to more scholars than one,—it may even have been printed, but this latter possibility constitutes a risk which has often to be run, and, should the possibility be a fact, I shall be grateful if whoever is in a position to increase my information will do so.